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of a more advanced nature for all pupils in high schools.

To determine the number of high school children interested in this plan, the School Art League organized recently a junior membership with very small annual dues. Over seven hundred high school pupils became junior members in the first ten days the opportunity was offered to them. This number has since increased, and the League's officers expect that the junior membership will eventually number more than two thousand.

The program of the present talks provides for five lessons to the elementary pupils by Dr. James P. Haney, Director of Art in the High Schools of New York. The subjects are: "Landseer, the Man Who Loved Dogs," "Van Dyck—and Other Painters of People," "Corot and the Painters of the Woods," "Michelangelo—and the Figures He Carved," "The Cathedral Builders."

The talks to the older children, coming on alternate Saturdays, will each be given by a different speaker. The program is as follows: "Etching; Masters and Methods," by Leigh Hunt of the City College; "Some Picturesque Aspects of New York," by James B. Carrington, of Scribner's; "Gothic Architecture," by Herbert W. Faulkner; "Art in the Modern Home," by Frank A. Parsons, of the New York School of Art; "Venetian Painting in the Metropolitan Museum," by Alfred W. Martin.

This plan looks to the co-operation of the schools and museums on a broader scale than has been attempted before in New York. It aims to develop on the part of thousands of children the "museum habit," a desire to make constant reference to the galleries of art both for the sake of study and recreation. From among these children must rise the art loving generations of the future. The plan means more to the city than is realized at the first glance. As Dr. Haney has truly said: "It means that an element of resourcefulness is to be given to every child who comes under this influence. One of the notable lacks on the part of the average American is his in-

ability to entertain himself. The outing in the woods dear to the heart of the German city dweller makes small appeal to the metropolite. He would elect, instead, to sit in some stuffy theater, or hall, and be entertained with flickering pictures or the scrappy hodge-podge of the vaudeville. To teach this man how to entertain himself were to aid him markedly in his resourcefulness. The great art museum offers days and weeks of entertainment to one who has learned to read the secrets of the treasure house."

CITY ART COMMISSIONS

The report of the Art Commission of the City of New York for 1912, which is just published, contains the proceedings of the First Annual Conference of Art Commissions. This Conference took place in New York on Tuesday, May 13th. It was attended by sixty-one representatives and fifteen City Art Commissions.

The Conference was distinctly informal. There were no papers presented. At the morning session, held at the City Hall, Mr. Arnold W. Brunner presided. The chief question discussed was "Should the veto of an Art Commission be absolute or merely suspensory or, should its powers be only advisory?" The speakers were the late Mayor Gaynor and Messrs. de Forest, Olmsted, Prentiss, Marshall, Blashfield, French, Sperry, Allen, Crawford, Alexander, Miller, Warner, Stokes and Pine.

The afternoon session was held at the Metropolitan Museum of Art with Mr. Robert W. de Forest as Chairman. The subject discussed was "State Art Commissions, their membership and scope." The speakers were Messrs. Page, Warner, Marshall, Olmsted, Flagg, Pine, Beckwith, Brunner, Crawford, French, Miller, Prentiss and Mrs. Pattison and Miss Evans.

Many interesting points were brought up for consideration and all who attended felt they had distinctly profited by the meeting.

Messrs. Frank L. Babbott, of New York; Mr. Leslie W. Miller, of Phila-



THE ARRIVAL OF THE GUESTS

A. J. S. MONTICELLI

delphia; Cass Gilbert, of New York; Thomas Allen, of Boston, and Burton Mansfield, of New Haven, were appointed a committee to arrange for the next Conference.

THE CITY
MUSEUM,
ST. LOUIS

A number of noteworthy paintings have been recently added to the collection of the City Art Museum, Forest Park, St. Louis. Among these recent acquisitions may be mentioned "Phyllis," by John W. Alexander; "Summer," by Louis Loeb; "Landscape," by Alexander H. Wyant; "The Foam Girdle," by Paul Dougherty; "The Arrival of the Guests," by Monticelli, and "The Canonica," by F. Hopkinson Smith.

The City Art Museum of St. Louis occasionally lends paintings from its permanent collection to the Public Library and to the different schools in St. Louis. By this method as well as personal invitation extended by the Director, Mr. R. A. Holland, to the instructors and teachers throughout the city to visit the museum, a close bond between the museum, the library and the schools is formed.

It is not generally known that "The Sturgis Art and Reference Library," con-

taining approximately a little less than four thousand volumes on architecture, painting, sculpture, decorative arts, archeology, biography, travel, etc., has been purchased by the trustees of the Richardson Estate and presented to the Art Museum. This collection, with the volumes previously acquired through gift and purchase, will form a nucleus for a great art reference library of inestimable value to the people of St. Louis.

THE ART
ASSOCIATION
OF NEWPORT

The Art Association of Newport was founded and incorporated in May, 1912, with the prime object of the cultivation of artistic endeavor and interest among the citizens of Newport. The first act of the Association was to secure a lease of its present gallery, known as the Hunt Studio, and to establish an annual exhibition of pictures by living American painters. A high standard of merit has been maintained and many of the leading artists of the country have exhibited their works at the two annual exhibitions that have already been held. At the close of the annual exhibitions the galleries are available for private exhibitions. These have proved successful from every point of